

analyzes the interaction of Catholics with other religious groups and with anti-Catholics. He also shows the church's responses to political developments from the Civil War to twentieth-century immigration and to recent local and national elections.

Although mostly a sympathetic, positive, and even celebratory account of the successful development and growth of Catholic religious institutions, Fortin's detailed account does not avoid controversies such as conflicts between priests and laity, financial crises, and even recent accusations of sexual misconduct. Perhaps not as critical as some recent scholarship on religion in America, *Faith and Action* provides a detailed account of an important institution in an important midwestern city. The book is a fitting addition to Zane Miller's ambitious urban life and landscape series, which has made particular contributions to the understanding of midwestern cities and to a deeper view of the historical importance of Cincinnati.

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Regionalism and Reform: Art and Class Formation in Antebellum Cincinnati. By Wendy Jean Katz. (Columbus: Ohio State University Press, 2002. Pp. xx, 264. Illustrations, notes, bibliography, index. \$45.00.)

Wendy Jean Katz's book is a remarkable contribution to nineteenth-century American art history and history. Katz argues that a recognizably "national" culture was created in localities rather than emanating solely, or as a one-way street, from New York. Using a social history approach, she examines art and art associations in the most important art center of the West of the 1840s and 1850s. Katz asserts that, through institutions like the Western Museum, the Ohio Mechanics Institute, the Semi-Colon Club, the Young Men's Mercantile Library, the Society for the Promotion of Useful Knowledge, and the Western Art Union, Cincinnatians learned the language of public benefit and moral improvement, and cultivated such virtues as self-control and empathy. She then devotes a chapter each to three artists who had strong Cincinnati ties, examining the ways in which their images helped to constitute a moral reform ideology.

In "Lilly Martin Spencer and the Art of Refinement," Katz argues that Spencer's paintings, with their humorous, conversational, and labor-intensive style depicting the everyday life of women and children in the home, acted as a model for a civilized society that saw beauty in unselfishness and charm in order. She adroitly examines connections between Spencer's genre scenes—with their

emphasis on order, arrangement, and self-monitoring, as well as on women's "natural" piety and morality—and commonly read publications such as etiquette books and *McGuffey's Readers*. She also explores the ways in which Spencer's images of African-American children playing "dress-up" reinforced white viewers' sense of social respectability and racial superiority with humor akin to the stereotypes of blackface minstrel shows.

In her chapter on "Robert S. Duncanson: City and Hinterland," Katz asserts that Duncanson's landscapes elevated viewers by offering universal values apparently free from individual or selfish interests. However, she also points out that Duncanson's panoramic view of Cincinnati from Kentucky affirmed the belief of local boosters that the city's greatness lay in its position on the Ohio River and in its absorption of southern industry. However, Duncanson's vision included free African Americans sharing the prospects of the city's growth. This hope was shared by his business partner, daguerreotypist J.P. Ball, who displayed Duncanson's paintings in his fashionable parlor. Katz parallels such a vision with the abolitionist message of Harriet Beecher Stowe's *Uncle Tom's Cabin* and the dreamy paradises inspired by Romantic poets.

In her third profile, "Hiram Powers and Dueling Codes of Honor," Katz suggests that Powers's neoclassical sculptures were meant to demonstrate that the body's surfaces reveal inner human qualities, the very exhibition of which could reform viewers. She analyzes the *Greek Slave*—a naked woman "clothed" in virtue, in the eyes of civilized individuals—in terms of Northern and Southern conceptions of honor, the latter valuing appearances (rather than a demonstration of the truth) above all. She also argues that Powers's reliable and accurate likenesses of celebrities and his idealized busts of mythic women, with their exquisite polish and porosity, moved the conception of the selfless, disinterested ideal woman from the public sphere into domestic space (especially when copies were wedding gifts), thereby forging bonds of obligation, dependence, and honor.

In conclusion, Katz convincingly asserts that, for civic boosters and reformers, art and refinement could create a more harmonious culture in the West, and therefore in the heart of the nation.

On the whole, the book is attractive, but several design choices are perplexing. There are no color illustrations—especially lamentable in the case of Spencer's and Duncanson's paintings. On the cover, the title appears in three different fonts with the subtitle placed far away in a column in the upper right. And not only is the cover reproduction, *Proserpine*, misidentified as *The Greek Slave* on the back of the book jacket, but the white marble bust is oddly colored green. Yet these minor concerns in no way mar the fact that Katz's study is a significant and compelling one—thoroughly researched and documented, clearly and persuasively written, and refreshing

with its new insights into the ways in which artists and urban reformers mutually sought to elevate society.

THERESA LEININGER-MILLER is associate professor of art history at the University of Cincinnati and author of *New Negro Artists in Paris: African American Painters and Sculptors in the City of Light, 1922–1934* (2001). She is currently writing a critical biography of sculptor Augusta Savage, and curating an exhibition on J.P. Ball (ca. 1850–1870s) for the Cincinnati Art Museum (scheduled to open ca. 2006).

Chicago: City of the Century. Produced and directed by Austin Hoyt. VHS & DVD, 3 episodes, 4 hours 30 minutes. (American Experience, WGBH Boston, 125 Western Avenue, Boston, Mass., 02134. VHS, \$59.98; DVD, \$79.98.)

PBS's *American Experience* documentary *Chicago: City of the Century* uses Donald L. Miller's similarly named book as an inspiration, rather than a textbook. Miller's book aimed to provide readers with a grand tour of all that was scintillating about nineteenth-century Chicago; the documentary, by contrast, focuses more tightly on the sources and consequences of the city's economic engines. The four-and-one-half-hour-long movie traces the history of Chicago as it grew from a "mud hole" to one of the most important cities in North America over the nineteenth century. First aired in January 2003, *Chicago: City of the Century* deploys a rich mix of quotations and images from primary sources, on-camera interviews, and dramatic recreations to conjure up the flavor of the city's transformation.

Each of the three episodes is roughly structured around a broad theme. Part One concentrates on Chicago's emergence as a hub for the transfer of agricultural commodities across the continent. Relying most notably on historian William Cronon's *Nature's Metropolis: Chicago and the Great West, 1848–1895* (1991), the episode illustrates the centrality of grain, lumber, and meat production to the metropolitan economy. The episode concludes with a spectacular reproduction of the Great Fire of 1871, which destroyed the city's downtown and north side. Part Two, the most tightly focused episode, examines the tensions between capitalists and laborers in the 1870s and 1880s; it culminates in the Haymarket bombing of 1886, effectively depicted as a three-way conflict among capitalists, workers, and anarchists. Part Three, titled "The Battle for Chicago," investigates Chicago's political culture—would the twentieth-century city emerge as a haven for democracy, an oligarchy of the capitalist elite, or a kettle of boodle for corrupt politicians? This final episode gestures toward the early twentieth century, suggesting that African Americans who came as tourists to the World Columbian Exposition of 1893 were the latest group of immigrants, succeeding the Poles, Italians, Irish, Jews, and others who came before them.

The voices in *City of the Century* include a narrator (actor David Ogden Stiers), more than a dozen experts on Chicago's past, and